

***THE PROCESS OF RUWATAN MURWAKALA AS A  
TRADITIONAL JAVANESE RITUAL IN PADEPOKAN  
SUROLOYO MALANG***

**UNDERGRADUATE THESIS**

**BY  
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**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE  
FACULTY OF CULTURAL STUDIES  
UNIVERSITAS BRAWIJAYA  
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**Presented to  
Universitas Brawijaya  
in partial fulfillment of the requirements  
for the degree of *Sarjana Sastra***

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## ABSTRACT

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Keywords: *Ruwatan Murwakala*, Elements' Description, Traditional Javanese Ritual, and *Padepokan Suroloyo Malang*

Javanese people, who are best known for their respectful attitude towards their ancestors, are unsurprisingly rich of cultural traditions and rituals. Needless to say, it is also their responsibility to pass these cultural traditions to the next generation. One sacred ritual which is still well preserved by Javanese people is called *Ruwatan Murwakala*. *Ruwatan Murwakala* is used to wipe away bad luck and avoid all vices of life. This research aims to know about *Ruwatan Murwakala*. The data is taken from an interview with Ki Kresna the leader of *Padepokan Suroloyo* who is one the expert in conducting *Ruwatan Murwakala* ritual.

The result of the study shows that the process of *Ruwatan Murwakala* in *Padepokan Suroloyo* Malang is done in some certain standard steps that must be followed. First step is a meditation, fasting, and taking *Junub* bath. Second after the first step is finish, there will be a performance of shadow puppet with a story of *Murwakala*. After that, there is *Jamasan*, eating *Tumpeng*, releasing birds, fishes, planting tree. And finally, the last step is *larungan*. In addition, it is found that there is one icon in shadow puppet play that can be identified from the ritual conducted in 2014. The index includes the sign of smoke of burned incense and the sound of the bell. Lastly, symbol covers *kemenyan*, a variety of five different flowers, holy water full of flowers, *damar*, *tumpeng*, releasing bird, fish and planting trees, and *larungan*).

## ABSTRAK

Winata, Septian Bagus. 2018. **The Process of *Ruwatan Murwakala* as A Traditional Javanese Ritual in *Padepokan Suroloyo Malang***. Program Studi Sastra Inggris. Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Sri Herminingrum.

Kata Kunci: Ruwatan Murwakala, Deskripsi Elemen, Ritual Tradisional Jawa, dan Padepokan Suroloyo Malang

Orang Jawa sangat menghormati nenek moyang mereka, memiliki kekayaan tradisi dan ritual yang ingin mereka sampaikan ke generasi berikutnya. Salah satu ritual sakral yang masih dipertahankan oleh orang Jawa adalah Ruwatan. Ruwatan Murwakala digunakan untuk menghapus nasib buruk dan menghindari semua sifat buruk dalam kehidupan. Penelitian ini merupakan penelitian kualitatif yang menjabarkan tentang Ruwatan Murwakala. Peneliti mengumpulkan data dari wawancara dengan Ki Kresna selaku pimpinan Padepokan Suroloyo yang merupakan ahli dalam melaksanakan ritual Ruwatan Murwakala.

Hasil observasi data menunjukkan bahwa proses Ruwatan Murwakala di Padepokan Suroloyo Malang dilakukan dalam beberapa langkah yang harus diikuti. Pertama adalah meditasi, puasa, dan mandi Junub. Setelah itu, pertunjukan wayang kulit dengan cerita Murwakala. Selanjutnya, ada Jamasan, makan Tumpeng, melepaskan burung, ikan, pohon tanam, dan terakhir larungan. Analisis kedua menemukan bahwa deskripsi elemen Ruwatan termasuk ikonik, di mana ada 1 ikonik wayang kulit yang dapat diidentifikasi dari ritual yang dilakukan pada tahun 2014. Indeks mencakup asap kemenyan dan suara bel. Terakhir, simbol meliputi kemenyan, lima bunga utama, air suci penuh dengan bunga, dammar, tumpeng, pelepasan burung, ikan dan penanaman pohon, dan larungan.

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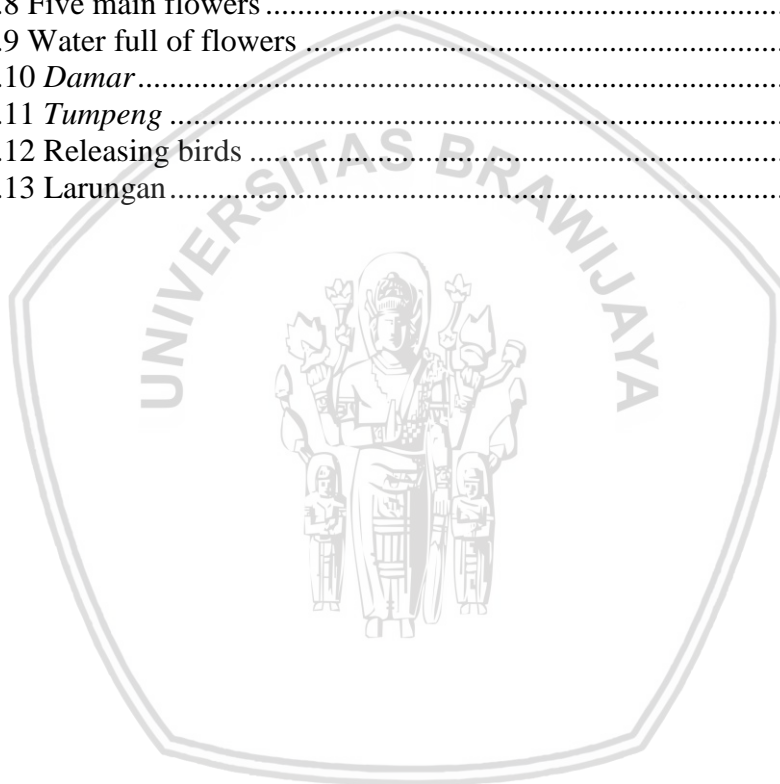


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## CHAPTER I

### INTRODUCTION

This chapter presents the background of the study, problem of the study, and objectives of the study. The background of the study includes the meaning of folklore and the Javanese folklore that related to the study, *Ruwatan Murwakala* in *Padepokan Suroloyo* Malang, and the significance of the study.

#### 1.1 Background of the Study

Indonesia which is as an archipelagic country consists of more than thousand islands with different ethnics, languages, beliefs and cultures. This diversity encourages people in each island to have an identity that may differ one to another. One of diversities for each island as special identities can be shown by folklore. It is regarding to culture, belief, and tradition in certain ethnic groups. The description of folklore is explain completely below.

##### 1.1.1 Folklore

Folklore usually contains the origin, the customs, the history, and the uniqueness of a certain group of people. Therefore, it can be used to differentiate the identity of one group with the others. To some people, the term “folklore” commonly suggests something untrue, imaginative and just a story or an old-fashioned belief. Many scholars defined folklore according to its components and theories that help them to understand how it works.

Dundes states that folklore cannot be interpreted as a mere irrational relic of the past, because it still pretty much lives today (2007: 10). With this in mind, it

is possible for a group to invent a way to convey and express beliefs they possess to other groups, for instance, through tradition since, in folklore, tradition is as vital as the dynamic feature of the culture. As Javanese people express their beliefs by doing some tradition ceremony, for example, *ruwatan murwakala* which will be analyzed in this study.

According to Graburn (2001:4), tradition was the name given to the cultural features, which in situations of change are continued to be handed on, thought about, and preserved. Such tradition has become standard practice held by any particular society to validate their culture. One example of this is, in Indonesia, Javanese ethnic group not only has greater power to influence national culture as the most dominant tribe but also there are several traditions that still exist within its society.

One example of the practices of a tradition is a ceremony called *slametan*. Javanese hold *slametan* (ceremonies) for the deceased on the third, seventh, fortieth, one-hundredth, and one-thousandth day after death. On *Ramadhan* and other certain holidays, people put flowers on the graves of their departed loved ones. In this case, the routine activities in a more purposeful meaning are called ritual. Sims and Stephen (2005: 94) elaborated,

Ritual is a particular type of tradition that many folklorists study as a distinct category of folklore. Rituals are repeated, habitual actions, but they are more purposeful than custom; rituals are frequently highly organized and controlled, often meant to indicate or announce membership in a group.

To put it another way, ritual itself has two types, low-context and high context. Low-context is a ritual which is unplanned or done unconsciously, while high-

context is planned ritual. For some beliefs, when someone steps her or his right foot entering new building for the first time. It can be a ritual that he or she does unconsciously. An appropriate example for a Javanese high-context ritual is *Ruwatan Murwakala* that is still widely conducted by many Javanese adherents. However, before discussing further about the ritual, the folklore of *Batara Kala* that becomes the root of the ritual will be explained first.

#### **1.1.1.1The Folklore of *Batara Kala***

One example of folklore existing within Javanese society is the traditional mythology of *Batara Kala*. People in Java believe that an eclipse happens when the sun or the moon is swallowed by an evil ogre known as *Batara Kala*, or the God of time and destruction. He is very powerful and assumed to have an ugly appearance that people would be scared to see him. Some versions of the story mention that his hair was made out of fire. He is said to be very bad-tempered and cruel, and likes to eat children. He chooses children who were born into a set of misfortune siblings, where he/she is trapped, and it makes them helplessly weak, or those who are an only child. These children who were chosen by *Batara Kala* often grow up to be a sickly person, or to always have to experience bad luck in life in the form of poverty, physical deformation or disability, or ugly character.

Furthermore, to wipe away the bad luck and avoid all the vice of life, these children must undergo a ritual namely *Ruwatan Murwakala*. Parents usually hold this ceremony at night with a puppet show. After the ceremony has been completed, their children would be free from *Batara Kala's* threat. The giant would not devour the child and he/she would live on to have good fortune.

### 1.1.1.2 *Ruwatan Murwakala in Padepokan Suroloyo Malang*

One sacred ritual which is still preserved by the Javanese people is *Ruwatan*. The term “*ruwat*” is a Javanese word which stands for “loose or free”. According to Brotokusumo, it is divided into three major groups based on its intention, namely: *ruwatan Purwosejati* for human-being, *ruwatan Makukuhan* for earth, and *ruwatan Watu Gunung* for moon (1870, cited in Mariana, p.4). *Ruwatan Murwakala* aims to free someone’s soul from evil influences and curse belongs to *ruwatan Purwosejati*. In here, if the person is not purified, people believe that he/she will always experience misfortune in life. The person who needs this ritual called as *wong sukerta*, or unlucky people (Rassers 1959, Santiko1992, cited in Mariani, 2004: 5), defined as people who were preyed by Batara Kala as a child. In order to get out of being *sukerta*, one needs to hold *Ruwatan*. In line with this, to conduct *ruwatan Murwakala*, someone with adequate spiritual ability and supranatural knowledge of Javanism is required to lead the performance. In Malang, East Java, there is a community which often helps people holding this kind of ritual named *Padepokan Suroloyo*.

*Padepokan Suroloyo*, as a local association established in 2009 by four young men, has its name derived from Javanese language which stands for “a place to purify human desire”. It comes from the word “*Suro* or *Sura*” which is the short version of “*Mesu Salira*” or “purifying human desire” and “*Loyo*” meaning “a place”. It has a leader named Ki Kresna Aditama Soesanto Sastrawijaya, a key performer of *ruwatan* ritual (Java: *peruwat*) that is also a young puppeteer. The members of the *padepokan* are around 400 people, coming

from many social classes and mostly dominated by college students. The main purpose of establishing the *padepokan* is to continue and preserve the original culture from the ancestors since embracing the youths and imparting Javanese ideology to make people more aware of their culture has become their vision. Every once a week, *Padepokan Suroloyo* holds an event such as puppet show, traditional dancing and singing, and rituals, in order to deepen their understanding of Javanese culture. There are many kinds of Javanese cultures taught in the *padepokan* such as the philosophy of puppets, Javanese traditional weapons (*keris*), Javanese dances, Javanese opera singing and also some Javanese rituals. What has been taught in *Padepokan* can be performed in traditional ceremony, such as *ruwatan murwakala*.

One of Javanese cultures taught in *Padepokan*, such as *Ruwatan Murwakala* is not only obtained from the puppet show but also from the step-by-step procession of *Ruwatan Murwakala*. Each of the steps in the procession carries out a philosophical meaning that contributes to the customs of Javanese society.

### 1.1.1.3 Significance of the Study

Javanese people, who really respect their ancestors, have rich traditions and rituals that they want to pass on to the next generations. Consequently, young people must learn about Javanese culture to preserve what the ancestors have built. They need to know and understand about the culture because it is their root; it somehow defines who they are in society. Therefore, the findings of the analysis of *Ruwatan Murwakala* as a part of Javanese culture is expected to give new

information and knowledge of Javanese rituals and traditions, in order to perpetuate the cultural tradition for readers and Indonesian's young generation.

### **1.2 Problems of the Study**

Based on the background of the study, the problems of this study are shown below: (1) the process of *Ruwatan Murwakala* ritual in *Padepokan Suroloyo* Malang, and (2) the description of *Ruwatan Murwakala*'s elements used in *Padepokan Suroloyo* Malang.

### **1.3 Objectives of the Study**

Considering that *Ruwatan Murwakala* consisted of several processions and the distinguished description of the elements used in the ritual, the objectives of the study are (1) to describe the process of *Ruwatan Murwakala* ritual in *Padepokan Suroloyo* Malang and (2) to analyze the elements description of *Ruwatan Murwakala*'s in *Padepokan Suroloyo* Malang.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter comprises several literatures to support the study. It consists of theoretical framework which provides some theories regarding to ethnography research and semiotics analysis, previous study which describes the result of the analysis of another research, and research methods.

#### 2.1 Theoretical Framework

In order to make clear discussion, ethnography research is used to discuss the procession of *Ruwatan Murwakala*, while semiotics analysis is used to describe the elements found in the ritual.

##### 2.1.1 Ethnography Research

Ethnography is used to describe social structure and cultural phenomena. According to Whitehead (2005), ethnography is more than just a simple method, but also a grounded certain ontological and epistemological perspectives. By ontological, it is believed that, by roots, ethnography studies the nature of being, the existence or reality affected by many aspects in life such as politic, society, economy, etc., which can be grouped as environmental factors. While by epistemological meaning, it covers the field of knowledge to distinguish a justified belief from a mere opinion, by carrying out a thorough observation to comprehend or understand events of life (Whitehead, 2005). Hence, those two perspectives of ethnography covers the nature of being that consists of field of knowledge.



Donald Ary, et al (2010, p.459) stated that “ethnography is the in-depth study of naturally occurring behavior within a culture or entire social group”. It seeks to understand the relationship between culture and behavior, with culture referring to the shared beliefs, values, concepts, practices, and attitudes of a specific group of people. It means that all cultural phenomena can be discussed by using ethnography approach. Moreover, by applying ethnography approach to study a phenomenon, upholding the value of validity through fieldwork is very important. Ethnography becomes appropriate research design to describe certain cultures and behaviors of Javanese people. By using the ethnography approach, this study focuses on describing the process of *Ruwatan Murwakala* as Javanese ritual.

Spradley (1980: 8) says that ethnography approach usually begins with fieldwork which, more often than not, implies entering the field setting or circumstance with an objective of recording as much data as could be expected. This portrays the openended way to deal with ethnography. Furthermore, Wolcott (1995) explains that fieldwork is a form of inquiry that requires a researcher to be immersed personally in the ongoing social activities of some individual or group while carrying out the research. In this research, the researcher spent to do the observation directly in *Padepokan Suroloyo* where *Ruwatan Murwakala* as cultural phenomenon takes place. The purpose of this specified period of observation is to dig deeper the perspectives of the customs being studied. On the other hand, the first step to carry out the fieldwork is to do observations. The researcher try to do observation in *Padepokan Suroloyo*. This step is typically

completed by watching everything through the elevated consciousness of the researcher and approaching the activity in process without any particular orientation in mind, but only the general question prepared. After all process followed and well-documented, a further observation is conducted. Thus, to investigate the meaning of the more specific element of the ritual, the classification of icon, index, and symbol, that belongs to the theory of semiotics, is employed.

### **2.1.2 Semiotic Analysis**

The theory of semiotics is used to help the researcher describing of ritual elements because it covers the knowledge of certain signs related to human attitudes, emotion, and cultures. People produce and understand certain kinds of specific signs from simple signals to advanced symbolic structures such as words. Semiotics is the science that studies signs' functions (Sebeok, 2001: 3). It can be concluded that semiotics is the study of signs, symbols, and signification. It is the study of how meaning is created, not what it is. The interpretations or meanings given to a sign are informed through the culture, attitude and emotions that people apply to the sign (Tomaselli, 1996: 29; Fiske, 1990: 41, cited in Delate, 2001: 6). Therefore, semiotics can be used to describe signs related to human attitude, culture and emotion which possess certain meanings. In this study, semiotics are used to describe the ritual elements used in *Ruwatan Murwakala*, such as the description of characters played in puppet show, the equipment used, and the five main flowers. Hence, the describe of ritual elements by considering semiotics can provide it regarding to human attitudes and emotion of people applying the signs.

A sign must have both a signifier and a signified, where in reality, people cannot have a totally meaningless signifier or a completely formless signified. In connection with this, Peirce focuses on three aspects of signs or representations: their iconic (likeness), indexical (indices), and symbolic dimensions (Berger, 1984: 12). Those three aspects of sign are explained concisely in the table below:

	<i>Icon</i>	<i>Index</i>	<i>Symbol</i>
Signified by	Resemblance	Causal connection	Convention
Examples	Pictures, statues	Fire/smoke	Flags
Process	See	Figure out	Must learn

#### 2.1.2.1 Icon

Martinelli (2010: 71) explains that a sign is considered to be iconic if it looks like, or imitates, the object signified that is recognized by looking, sounding, feeling, tasting or smelling like it. The similarity or resemblance proposed by the sign is to be acknowledged by its receiver. This is most apparent in visual signs (Tomaselli, 1996: 30; Hawkes, 1977: 128; Fiske, 1990: 47, cited in Delate, 2001: 7). Note that despite the name, icons are not necessarily visual. It means that the sign can be categorized as iconic when it can be seen or understood easily by the receiver. For instance, a picture, a symbol or a sign used to describe something. A sign is said to be iconic when there is a topological similarity between a signifier and its denotation. Likeness is used to convey ideas by imitating something and being similar in possessing some of its qualities. For example, a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, realistic sounds in 'programme music', sound effects in radio drama, dubbed film soundtrack, imitative gestures (Chandler, 2007: 37). In Javanese mythology, the appearance of the puppets

resembling some specific figures which can be seen and understood is classified as icon. The puppet show is one icon done in *Ruwatan Murwakala* as the step of ceremony.

#### 2.1.2.2 Index

An indexical sign draws attention to the thing to which it refers. The relationship is concrete, actual and usually of a sequential, causal kind. It is not arbitrary but is directly connected in some way either physically or causally to the signified. Regardless of the intention, its link can be observed or inferred. In other words it signifies the existential relationship to the phenomena it depicts (Tomaselli, 1996: 30; Hawkes, 1977: 129; Fiske, 1990: 47, cited in Delate, 2001: 7). Whereas iconicity is characterized by similarity, indexicality is characterized by contiguity which means index represents something connected to each other.

Sebeok (2001: 53) states that a sign is said to be an index as its signifier is related to its signified. For example, smoke is the index of a fire. It can be concluded that there is a fire while smoke appears. Since indices are a sign which is connected with certain things, an example of guide post that is used to point down the road which will be taken by a driver, can be one of them. As a matter of fact, ritual inserts many examples of index especially when signaling the transitional sections of its performance. As the tradition of Javanese culture, *Ruwatan Murwakala* is connected with human's life. It is done to loose bad luck. Hence, the ritual elements used in the ritual are the sign that is said to be an index.

### 2.1.2.3 Symbol

A symbolic sign has no obvious connection to the idea it represents. The meaning of symbolic sign can be represented through convention, agreement or rule of certain cultures. The relationship between signified and signifier is fundamentally arbitrary or purely conventional. Words, colors and numbers, for example, are symbols. It is important to note that the use of symbols involves cultural interpretation (Tomaselli, 1996: 30; Hawkes, 1977: 129; Fiske, 1990: 48, cited in Delate, 2001: 7). It means that a symbol may have different interpretations because it depends on the agreement in certain societies. The use of five main flowers as one of ritual elements in *Ruwatan Murwakala* used in Javanese ritual may have different interpretation when they are used in the other ethnic group rituals. Related to the implementation of semiotic analysis, it is used to interpret the elements used in the procession of *Ruwatan Murwakala*. The information obtained through the observation using ethnography approach would absolutely contain the description of the elements that has been interpreted by the informant. The elaboration of meanings and values in relation to the *Ruwatan Murwakala*, specifically, and to the Javanese customs, generally, will be provided.

Therefore, the use of symbol is different with iconic and index since it is without either similarity or contiguity. Peirce states that a symbol is a sign which refers to the object. People can interpret symbols according to a rule or a habitual connection (Chandler, 2007: 39). It can be concluded that symbols may be understood by people with the same custom that has been agreed upon and learned. Furthermore, symbols are commonly called as general signs, in which the

sign is associated with the meanings by usage. In Javanese ritual, especially in *Ruwatan Murwakala*, there are many supporting elements having special meaning based on the folklore bearer's interpretation.

## 2.2 Previous Studies

There are two previous studies that have been found by the researcher. The first research was conducted by Mariani (*Ruwatan di Taman Mini Indonesia Indah: Kajian Dinamika Ruwatan Murwakala*, 2004) who analyzed *Ruwatan Murwakala* held in TMII Jakarta. She discussed the process and the reason of *Ruwatan Murwakala* followed by multi-ethnic people in Jakarta. She used the theory of cultural change and ethnographic approaches for the process. The purpose of her research is to find out whether there is an alteration in the implementation of *Ruwatan Murwakala* held in TMII-Jakarta. However, this research did not discuss the meaning of *Ruwatan* elements, in which every single one of it has a meaning.

The second previous study was done by Reksosusilo which analyzed *Ruwatan dalam Budaya Jawa* in 2006. He conducted his research in Yogyakarta. He found out the reason why a person performs *Ruwatan*. He also described the ritual done by Javanese. He focused on the puppet show and all ritual processes. The ritual was done in Yogyakarta. He mentioned the ritual elements used in the ritual. However, similar with other research, Reksosusilo described the elements used during the ritual. Thus, this current research intends not only to convey the meaning of *Ruwatan Murwakala*, but also explain the process of *ruwatan* and the elements used during *Ruwatan Murwakala*.



## 2.3 Research Method

In this qualitative research, there are four main steps applied. The steps are as follow:

### 2.3.1 Deciding the Object of the Study

*Ruwatan Murwakala* conducted by the people in *Padepokan Suroloyo* is chosen as the object of this study. This ritual is selected because it represents the life of Javanese people who often hold rites of passage for their life cycle. Specifically, the process of *Ruawatan Murwakala* and the description of element used in ritual were the main interest of this research since this ritual includes Javanese mythology and wise messages that is important to be understood by modern people.

### 2.3.2 Collecting Data

Describing culture and behavior of ethnic group, this ethnographic research demand the data collection which is not only obtained by conducting direct observation but also by doing literature research covering any sources such as journals, articles, and books. Hence, semiotics analysis was used to describe the element used of ruwatan, in order to explain the icon, index, and symbol. These following steps were done as the process of collecting data:

#### 2.3.2.1 Direct Participation

The direct observation was done several days before the procession of *Ruwatan Murwakala* held in *Padepokan Suroloyo* Malang to gain some insights about the custom of a *Padepokan* which was essential to understand the purpose

of *Ruwatan Murwakala* – as well as the purpose of other Javanese rituals –, and during the whole procession of *Ruwatan Murwakala* to grasp the essence of such *Ruwat* ceremonies.

There were two performances of *Ruwatan Murwakala* conducted by *Padepokan Suroloyo*. The first one was a private ritual conducted on June 10, 2014 with only two persons who were involved in the ritual: one became the performer and the other one became the sacrifice. It was conducted at a water spring named Sumber Nyolo in Ngenep Village, Karangploso sub-district, Malang. The second one was conducted festively at another water spring Sumber Nagan in Mbiru Village, Singosari, Malang on November 2, 2014 with more than 20 participants (*Wong Sukerta*). During these direct participations, moments of the ritual were photographed as part of the primary data used in this study to support the analysis made.

#### **2.3.2.2 Holding Interview**

The interview was done in *Padepokan Suroloyo*. The interview was unstructured interview with an informant or respondent who is believed to be qualified was done to provide information on the cultural phenomenon being researched. The researcher asked the process of *Ruwatan Murwakala* and the function of ritual element used during the ceremony. The research informant who is also the respondent selected is Ki Kresna, the leader of *Padepokan Suroloyo* who is the expert in executing *Ruwatan Murwakala* ritual. There are two interview sessions recorded using audio-recorder. The first one was on June 9, 2014 and the second interview happened on February 4, 2016. The first interview



focused on the description of *Padepokan Suroloyo* while the second one observed the ritual itself further. Minimum control over the answers uttered by the informant or respondent becomes the emphasis of this approach and the interview session conducted was just like a casual one-on-one conversation purposefully to let him open up to the researcher.

### **2.3.2.3 Transcribing Interview and Selecting Pictures**

After completing the data collection stage, to ease the researcher in doing describing, the recordings were transcribed into written format as fieldwork result. Also, the pictures taken from the observation stage were selected to support the data analysis.

### **2.3.3 Describing and Interpreting Data**

After all data was gathered, the stages of the processes are elaborated by using the interview transcription and focusing on the pictures that have been taken. The first research problem will be answered using the approach of ethnography which is also useful to find out details of the *Ruwatan Murwakala* process. Moreover, to provide the description of ritual elements used in *Ruwatan Murakala*, the researcher used semiotics analysis, in order to know the icon, index, and symbol in each element. The ritual elements were described based on Peirce's theory to come up with the explanation of each elements and features of the ritual of *Ruwatan Murwakala*. This activity was conducted to get the obvious description of ritual *Ruwatan* processes.

### 2.3.4 Drawing Conclusion

After all result described that covers the procession of *Ruwatan Murwakala* ritual and the underlying meaning of the element supporting the procession of the ritual being presented, the main points of the study are reviewed and highlighted as conclusion.



## CHAPTER III

### FINDING AND DISCUSSION

#### 3.1 Ruwatan Murwakala as an Identity of Javanese Adherents

Javanese ethnic group is abundant with its variety of cultural activity. It ranges from a performance of secular traditions till a religious act like ritual. The performance may usually connect with mystical and magical practices which become strong identity of Javanese rituals. In fact, many essential ideas of the implementation come from some mythologies that still exist within the society. It makes them close to the animistic notion. For example, folklore usually consists of elements of supernatural world which invite the Javanese people and believer to uphold their spiritual value.

The principles underlying the view of Javanese mystical world are as follow: ordinance oneness of existence is composed of two different traits but they are in a unity, namely in term of outward and inward side (Mulder, 1984: 22). He also explains that every human being has the obligation to create harmony between birth aspect and mental aspect. This harmony of life is important in order to create a balance of the cosmos. In Java community, one way to express the efforts to reach a balance of the cosmos is by performing some rituals in their lives. These include some rituals such as *salametan* (communal feast), *ruwatan*, wedding tradition, *tedak siten* tradition (ritual of stepping food in the earth), *tingkeban* (seventh month of the first pregnancy), *kebo-keboan* (invoking rain during dry season), *larung sesaji* (drifting food), and so on. The reason of doing those rituals is often motivated by belief in a local mythology that is still carried

and considered as true by some people. Of course mythology is not always entirely about real event, but still some of mythologies may have been influenced by real accounts. On the other hand, it is different with folktales. The tale is usually remade in order to make it more symbolic with shifted time and location. Because folktales are created by the folk, it commonly includes a mythological story. An example of folktales that still lives in and is believed by the people is the legend of *Bhatara Kala*. This story is actually initiates the performance of *Ruwatan Murwalaka*.

Moreover, performing a sacred ritual in a sacred place could be considered as one of religious activities that is a part of cultural elements. The ritual purpose is actually asking for a god's help. Primitive society considers rite (ceremony) as a holy purpose to create world prosperity. In this case, Huizinge in Wahjono (1988: 103) mentions that the rite is a ritual act that describes the beginning of the cosmos, in the sequence of natural processes and eventually the effect that causing worshipers to participate in the sacred event itself. It is supported by the belief that is carried by the local society. In Javanese society, there is a ritual called *Ruwatan Murwakala*. The terms come from *ruwat* or *luwar* which means "free or being released", *Murwa* or *Purwa* means "origin" and *Kala* means "destruction".

The ritual of *Ruwatan Murwakala* consists of the story of *Bhatara Kala*, a representation of uncontrolled lust and is believed as the god of time and destruction who eats humans to satisfy his appetite. Traditionally, Javanese people believe this story and regularly do a preventive action as their effort to neutralize negative energy they possess. Koentjaraningrat (1984) adds that a ceremony of

*ngruwat* is a part of protective occult science which is done with an intention to banish diseases and outbreak or eradicate crop pests. The people who need *Ruwatan Murwakala* are called as *Wong Sukerto*. They consist of both children and adults who have made mistakes in their life either to their successors, parents, or even environment. The goal that *Wong Sukerto* wants to achieve is to be free and purified from any negative energy, threat, bad luck, or danger that might come in the future.

However, not all of children can be classified as *Wong Sukerto* and in result cannot join this ritual. There are some conditions which can make them as a part of *Wong Sukerto*. According to Kresna (2016), he says that “the ritual actually means for children who were considered as born under unlucky circumstances. It is such as having karma because of their sins or their ancestors in the past”. The effect of fraternity can also play an important role in this classification. Literature sources give more number on this grouping. For instance, Thomas Wiyasa Bratawijaya (1988) mentions that “those who belong to the group of *Wong Sukerto*, are people dropping cormorant, or breaking a grinding stone, or putting rice in mortar, or having a habit of burning hair and bone, or building a fence before the house is finished, etc.”. But, in this research, Kresna only mentions six group classifications of *Wong Sukerto* while doing the interview. They are *ontang-anting*, *kedhana kedhini*, *sendang kapit pancuran*, *pancuran kapit sendang*, *ipil-ipil*, and *pandawa*. The complete description of those six groups can be seen in Appendix 2 b.

However, they are not the only groups that can do the ritual. There are many more reasons that can motivate people to include themselves as *Wong Sukerto* and conduct the ritual. For example, recently, if they feel that they got a bad luck, sickly, financial problem, marital issues or metaphysical/supernatural nuisance, they can be classified as *Wong Sukerto* and join the *Ruwatan Murwakala*. Belief says, after holding the ritual, many of *Wong Sukerto* find the solution for their problems. They start to get fortune, healthier body, better career, finding a soul mate, etc. Sims & Stephens (2005, pg. 102) add that “not all sacred rituals connect with mainstream religious groups, but all make belief visible”. Consequently, these believers will conduct the ritual based on their own reason that they have in mind and the kind of ritual will also follow.

Kresna (2016) mentions that there are three types of *Ruwatan*. Those are *Sukerto*, *Massal* (mass), and *Rosul* (prophet). *Ruwatan Sukerto* is held in order to erase bad luck. If someone wants to hold *Ruwatan Sukerto*, there must afford shadow puppets performance and provide a complete offerings. Kresna assumes that the whole ritual will cost 15 up to 25 million rupiah in total.

In addition, *Ruwatan Massal* is one ceremony that held by a group of people to relieve their sins by doing some rences. *Ruwatan Massal* is basically the same as *Ruwatan Sukerto*, but it will cost less than the previous ritual since they share the cost fees among *Wong Sukerto* who joins the ritual. Meanwhile, *Ruwatan Rosul* requires an additional condition from the participants (*Wong Sukerto*). They need to have fasting on their *Weton* (day of birth based on Javanese calendar) for 24 hours, started from 09.10 until 09.10 on the next day.

The intention to use this number comes from the fact that human is normally being carried by his/her mother for nine months and ten days. When having iftar, they shall provide offerings such as *jenang sengkala*, *pancawarna*, *kembang telon*, *dupa* and *air suci* (holy water).

In the other hand, according to Kresna (2016), the leader who will lead the performance of *Ruwatan Murwakala* (Javanese: *Peruwat*) should ideally meet several general requirements. Those requirements describe as follow:

- a) Understand the concept, philosophy, and the standard set in *Ruwatan*, especially the folktale of *Murwakala*.
- b) Understand the custom, tradition and divine system.
- c) Have a good spirituality, have enough supernatural knowledge and pseudoscience. Spirituality in this case includes mentality, morality and Holy Spirit. Supernatural knowledge includes a special universal power that someone possesses. Pseudoscience includes someone's ability to see the unseen world. Pseudoscience means a practice or belief which is considered as scientific fact and alternative science.
- d) Be able to speak the language, use the accent, cast the magic formula and provide the offerings.
- e) Be around 40 years old, but sometime can be younger than that. It depends on his ability and God's blessings.
- f) Have been married. But, it is not necessary.
- g) A man. But, if a woman has the ability, she is also allowed to do so.



In *Padepokan Suroloyo* Malang, It is easy to find people with that characteristics/ requirements. Beside Ki Kresna, there are some other individuals who are also the leader of the associations. They are Mbah Wandu, Mbah Balok and Mbah Joko who play a role as *Parampara* or guru/ honorable elderly of the group. Kresna (2016) says that there are some factors which allow him to have such power, "It is Allah's or Mighty's blessing. Besides, I was born from special descendant. I learned it by myself through sacred prayers and fasting".

In addition, *Ruwatan Murwakala* can be conducted in anytime of the year. *Wong Sukerto* can hold the ritual anytime they need it, which means there is no limitation or prohibition for the frequency. But, most people only conduct this once in a lifetime. More importantly, in doing this kind of ritual there will be a good day that can be used as a reference by noticing elements of the day of the *Wong Sukerto* from Javanese calendar. Those are *pasaran* (market), *wuku* (Javanese week cycle), *sasi* (day), *pranata mangsa*, *rikel dino* (date), *padangon*, and *dino leluri* (fateful days). The ritual is usually conducted in daytime, although some also hold it at night. The purpose of holding the ritual in a daytime is that *Bethara Surya* can see it. Hence, the light can be an enlighten energy of *Wong Sukerto*'s life in the future. Meanwhile about the location, the ritual can be held anywhere as long as it is appropriate. Also, it should heading toward qibla and opposing the back house of *Wong Sukerto*.

### 3.2 The Procession of Ruwatan Murwakala

Before the ritual, people who involved in the procession usually conduct a meditation in the night of *Selasa Kliwon* before the ritual since they believe it as a



good day to get closer to the God. Meditation is one man's attempt to look after the safety of life and gain peace of mind (Suseno, 1993: 135). In Javanese tradition, it is one of many ways to centralize power in the cosmos. Meditation is done in a certain place, for example in a place considered sacred or influenced by the myth of the local community, such as mountain peak, a cave in the forests, river, and beach. Moreover, the mastermind of *Ruwatan* (ritual ceremony), *peruwat* (person who lead the ritual ceremony) or could be a puppeteer, must do a fasting and take a *Ghusl* or *Junub* bath. This condition is required so they can be in their holy condition since *Ruwatan* requires them to be peaceful, solemn, and focus. For the outfit, *peruwat* is required to wear a complete of Javanese traditional attire during the ritual. It covers *Blangkon* (Javanese hat), *Beskap* (Javanese man's cloth), *Centing* (long cloth twisted in stomach), *Epek Timang* (Javanese belt), *Jarik* (Javanese batik cloth twisted in body), *Selop* (Javanese slipper), and *Keris* (Javanese weapon). Meanwhile, *Wong Sukerto* should wear white Mori cloth during the ritual since the purpose of this ritual is to purify their soul back to their purest condition (*Fitri*) which is white without any stain. During the ritual, they should bring 3-meters white Mori cloth with them which is covered by flowers Sand flung out under banana stem for *Dalang* (puppeteer) seat and it has good radiation absorption to negative energy naturalization, *Tumpeng* (cone-shaped rice dish), *Setaman* flowers (many kind of flowers wrapped in banana leaves), Fanbo perfume, a couple of pigeon, fish and small tree.

*Ruwatan Murwakala* begins with a performance of shadow puppets with the story (Javanese: *lakon*) of *Muwakala*. In the stage, there are magic spell casted

by the puppeteer. It intends to make other people aware and take care of their conduct in life since karma law does exist. The characters found in this performance are *Bathara Kala*, *Bathari Durga*, *Bathara Guru*, *Kresna*, *Yudhistira*, *Bima*, *Janaka*, *Nakula* and *Sadewa*.



**Figure 3.1** *Peruwat* holding the puppet of *Bhatara Kala*

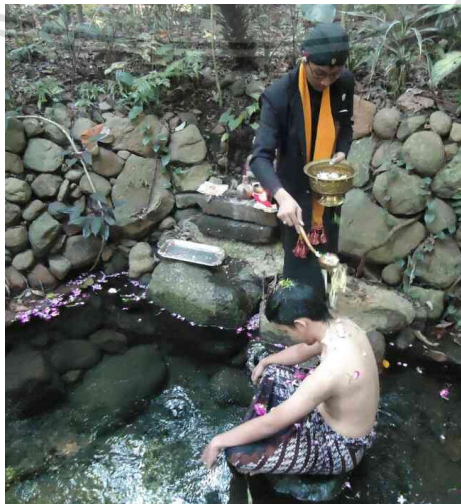
According to Krisna (2016), there are several prayers and magic words in *Ruwatan Murwakala*, such as *Kidung* (Javanese song), *Kawiya*, *Mandala* (pattern drawn in ritual), *Pakem* (rules), *Sontek*, *Kidung Mandala Giri*, *Puji Bayu*, *Sunan Sari Tanggung*, *Kala Cakra*, *Caraka Balik*, *Sastra Pedati*, *Kala Engklek*, *Bethara Kala Matirta*, *Sastra Kekancing*, *Kidung Sembur*, *Kala Moksa*, *Gumbala Geni*, *Tapel Adam*, *Tapak Besaran*, *Kidung Durga*. This research takes a sample of *Ruwatan Murwakala* that was conducted on February 4, 2016. In that ritual, he used this *Murwakala mantra*:

*Rem.. Rem... Sorot ingkang, hyang arka kaeksi, ooom, puncaking haldaka murub, ooom, yen hyang maha suci, mrih sasmiteng dasih. Ing saliring laku, ooom, lampahing dumadi, ooom, ooom. Mendoakan air: tero tirta pariworo, tirta husodo mulyo. Tirta amerto mahneng suci, ooom, reboreng*

*karso kuasaning hyang pancinging tirta husodo, wujuding tirta suci, ooom.* (The complete *mantra* can be seen in Appendix 2b p. 52)

(English version: A dimly lit of ray that creates peace, that is God's light that rules the universe as if sunlight shining brightly from the top of mountain, and He's willing to give us guidance for every step in our life. Praying the water: A light of fire that enlightens the worshipping place, the dimly lit enlightens the top of our heart.)

After that, *Wong Sukerto* (bad luck person) follows the procession of taking a bath with holy water that is called as *Siraman* or *Jamasan*. The intention of this process is that *Wong Sukerto* can purify their mind and soul by using the holy water of life. The water is collected from two different springs. The springs are from northern and southern spring. It has to be south and north because it has to be related to cleansing dimension of two direction orientations. If it is possible, the water may be taken from nine different springs and mixed with water from southern sea and northern sea. The odd number of water spring is a symbol of the mighty of God. The water is used for taking a bath that has intention to erase bad luck in *Wong Sukerto*. The water is put in a big copper bowl and mixed with a bunch of flowers called *Setaman*.



**Figure 3.2 *Siraman* in a water spring (2014)**

Consequently, there are several items that must be prepared before the procession of *Siraman/Jamasan*, such as:

- a) A big bowl made from copper or bronze, or *Kendi*, earthenware flask with a neck and a spout, filled with water from a well or a spring. This bowl is used for making a wish to God for good fortune, establishment, and enough food and clothing needs.
- b) *Setaman* flowers (kind of flowers used in ceremony) which consist of rose, jasmine, magnolia and cananga. Those flowers are believed to give a virtue when they used for offerings or bathing. Those flowers are used as perfumery in bathing process.
- c) Two coconuts which are tied up together and used as water dipper, in which those two coconuts is a symbol of *Kamajaya* god and *Kamaratih* goddess and also the symbol of father and mother

And then, the steps in this procession describe in this following:

- 1) *Peruwat* pours the water over the head and upper body of *Wong Sukerto*.  
In fact, they can also drink the holy water if they want.
- 2) *Peruwat* takes the oil of Fanbo perfume and put it on *Wong Sukerto's* forehead.
- 3) *Peruwat* makes a gesture of *suwuk* freeing the ritual participants from any negative energy taken from the top of their head.



**Figure 3.3 Siraman on an official stage (2016)**

The next process is *Mogo Rikmo* which refers to the procession of cutting the hair of *Wong Sukerto*. In this process, the ritual leader is helped by his assistances, Mbah Wandu and Mbah Balok. They cut a little hair of *Wong Sukerto* and then put it in a piece of Mori cloth that is brought by *Wong Sukerto*. They also put it together with nails that have been cut in the procession of *Tiga Sekuku* (three nails). The white cloth covering the pieces of nail and hair symbolizes the cage of any negative energy and bad luck carried with them. Mori has good radiation absorption to negative energy naturalization

After that, *Wong Sukerto* can eat *Tumpeng* (a cone-shaped rice dish with side dishes of vegetables and meat) that they brought as a symbol of being thankful for God's blessings. Of course, *Tumpeng* has been given prayers in advance and it is believed that it will carry out God's favor and grace, positive energy, and guidance from God. After that, the next procession is releasing birds, fishes and planting tree as a symbol of being freed from any kind of problems. Last, the process of *larungan* (floating the Mori cloth filled with pieces of nail and



hair on a river or sea) will end the process of *Ruwatan Murwakala*. After the whole process is completed, it means that the ritual participants have been fully sincere to let all negativity gone from their life, like heart breaks, burden in mind, grudges, disappointments and someone's intentionally or unintentionally is doing. More importantly, these steps are the standard pattern set and must be followed as it is.

### **3.3 The Description of Ritual Elements Found in Ruwatan Murwakala**

It has been a cultural heritage of a group to conduct a ritual that makes the inner experience of tradition visible and observable for both insider, member of the group, and outsider, people who do not belong to the group. Sims and Stephens argue that "interpreting the power and/ or meaning of ritual are often difficult, because it often puts them in the position of making assumption about the belief of the group" (2005: 125). Somehow, by applying ethnographic approach and the theory of semiotic by Pierce, an identification of the group's belief can be made and classified into three kinds of signifier: icon, index, and symbol.

#### **3.3.1 Icon**

Piercian model describes iconicity as perceived resemblance. Every picture is an icon since it has qualities which resemble those of the object they represent and excite analogous sensations in the mind (Pierce, 1931 cited from Chandler, 2007: 40). In *Ruwatan Murwakala*, there is a show of shadow puppets performance in the beginning of the procession that can be included as iconic. The

characters of shadow puppets belong to icon since it can uniform the perception of Javanese people when a specific character is mentioned. For example, when *Batara Kala* is discussed, then people will share the same mental picture about it. There is one iconic signifieds that can be found in the performance of *Ruwatan Murwakala* in 2014, that is icon of *Bathara Kala*.

*Bathara Kala* is the son of *Bathara Guru* and *Bathari Durga* that plays a role as god of time and destruction in traditional Javanese sense. He is the god of the underworld as the creator of the light and the earth. According to Darmoko (2002), the central figure in this story is the figure of the Giant. Giant itself is as the manifestation of man who has the power and is represented in a large body and has magic power since he is the son of the god. Moreover he is also a symbol of greed and anger character since *Bathara Kala* consumes human as his food. The human who will be his consumption is called *Janma Sukerta* (human being always haunted by bad luck).



**Figure 3.4 Puppet of *Bathara Kala*** (documentation)

As seen in the picture, he has red color dominating his appearance including his face. According to Ferber (2007, pg.169) in his book *A Dictionary of*



*Literary Symbols*, he says that “red in literature is the color of fire, gold, and roses; it is also the color of faces when they show embarrassment or anger”. Thus, Bathara Kala red color connects to his character of god of destruction. The color of his appearance emphasizes his trait, his nature of god of destruction who shows anger and temperament. Not to mention his huge body which is larger than usual represents his power and his capability to destroy people. Thus, those reasons make him as the icon of ‘god of destruction’.

### 3.2.2 Index

Beside icons that are found in *Ruwatan Murwakala*, there are some elements that can be classified as index items. Index is one of the categories of a signs. While icon is the physical resembles of the signified, index is more a sign of what is being represented (Chandler, 2007). It is a sign that can be identified as an existence of causal link between what is happening and what it could lead people’s perception. Through the process of *Ruwatan Murwakala*, this study found several signs that can be identified as index items, they are:

#### 1) Smoke

Smoke of *kemenyan* that is burnt by the puppeteer in the beginning is actually an index. Smoke from *kemenyan* is usually found in any traditional ritual in Jawa. This action is always done in the beginning of the ritual sequence right after the performance of shadow puppet. It may indicate that the process of the main ritual has been started. People who are coming late should gather around and follow the ritual solemnly.



**Figure 3.5 Smoke as Indexical Signified** (documentation)

Smoke itself is the signifier of fire, while fire is a crucial element of life. Ferber (2007, pg. 73) said that “Fire is so important to human life and comes in so many forms. Fires are found on earth, in heaven, in hell, and in purgatory; they bring life and death”. In addition, the use of smoke in the beginning of the ritual may indicate that the ritual itself is about life and death. It is about something spiritually between earth and heaven and human soul who lie down on them.

## 2) Sound of the Bell

While smoke indicates that the ritual is about to start, sound of the bell is made before the puppeteer made a smoke from *kemenyan*. Sound that is made comes from a *genta*, a musical instrument that creates a long *ding* sound.



**Figure 3.6 The genta bell** was taken from <https://www.google.co.id/search>

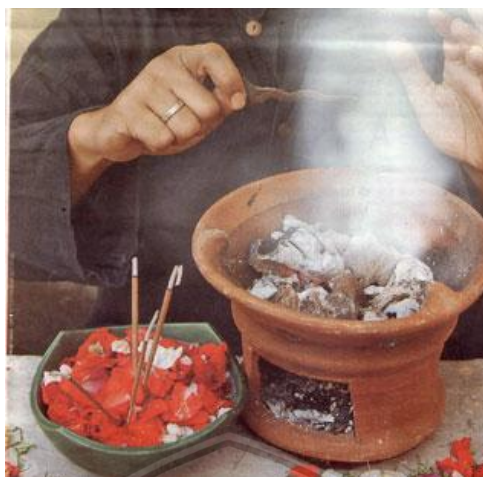
This sound means to create a peaceful feeling of the soul. Thus, the sound of the bell resembles the leader of the ritual's order for everyone who gets into this ritual and actually warns them and asks them to calm their mind. After that, the puppeteer that has made a sound from the bell will create a smoke that indicates that the ritual is about to start.

### 3.3.3 Symbol

In Peircian sense, a symbol refers to the object that it denotes by an association of general ideas and is interpreted according to a special rule. Without symbol-using mind, no such connection would exist. It is a conventional sign that should be learn in advance. Thus, it means that outsiders need to learn the meaning first by asking the insiders. They cannot make interpretation of what it stands for without learning it culturally. Javanese ritual is always rich of symbols through gestures and offerings. In *Ruwatan Murwakala*, a lot of elements can be traced further for its meaning. Below are the symbols found in the ritual:

- 1) *Kemenyan* (incense of derived from gum benzoin)

Traditionally, ritual always needs offering for their ancestor. The offerings are made by the ritual takers before the procession and will be used and given while ritual is happening. In this state, *Kemenyan* is used as a companion for the offering. *Kemenyan* is incense which has a strong scent and is usually burned when ritual had begun.



**Figure 3.7 Kemenyan** was taken from <https://hijrahdarisyirikdanbidah.blogspot.com>

*Kemenyan* as a means to communicate with the spirit was burned along with the flowers served. *Kemenyan* is also as a means to summon spirits the ancestral spirits that could make a pleasant situation because of the smell. The philosophy is in order to make the soul involved in the ritual to be in good scents when facing God.

## 2) Five Main Flowers

In Javanese culture, flower is often used in a ritual. Flower is a symbol of fragrance. It has a meaning that humans must always try to get closer to their ancestors. The fragrance is as tropes of blessings with abundance of blessing. It consists of *rajangan pandan*, *bunga kenanga*, *kembang mayang*, *sedap malam*, white or red rose.



**Figure 3.8 Five main flowers** (documentation)

It can also be replaced by *kembang Telon* consisting of roses, *kanthil*, and ylang-ylang. The word *telonis* derived from the word *telu* (three) which means an expectation that human being want to have three perfectionism of life which are *sugih banda* (wealthy), *sugih ngelmu* (rich of knowledge) and *sugih kuoso* (full of authority). The flowers should be placed neatly as if human being wants to be seen neat in front of God.

3) Holy water full of flowers.

Water is one element of life. It symbolizes cycle of life: birth-death-resurrection; creation; purification, and redemption (Ferber, 2007). Thus, water is a material that purified something dirty. In ritual, water and fire is often used as they are two of the basic elements.





**Figure 3.9 Water full of flowers** was taken from <https://ndalemagung.weebly.com>

Of course, the holy water used in the ritual is special. For traditional ritual, the water is usually taken from many different springs and always from odd amount of number (three, seven, and nine). Sometimes, they also add optional water from Southern Sea and Northern Sea. The amount of nine springs or odd amount shows the mighty of God. It is also known as water of 1000 springs. Before the water is used in *Ruwatan*, it should be kept first for a day and a night in *Tirto Baskoro*. This water is used for taking a bath that has an intention to erase bad luck of whomever who takes.

In *Ruwatan Murwakala*, Holy water is used as one of the crucial elements in the ritual. Holy water is used as a tool to purify the soul of humans as is water indicates purification. After holy water is used to take a bath in the ritual, it means that the soul and mind of *Wong Sukerto* in *Ruwatan Murwakala* has been purified and hopefully will erase bad luck, problems, and evil soul in their life.

#### 4) *Damar* (Candle)

Besides kemenyan, offering, and flowers, a candle is usually used in a ritual. In Javanese culture, candle symbolizes the inner lights of human.



**Figure 3.10 Damar** was taken from <http://www.paranormalwanita.com>

The use of a candle in a ritual may be as a tool to guide human into the light, the good way, and to a better life. The purpose of lighting up a candle is to make human living straight and not behave fraudulently. The philosophy is so that human being can face God with clear mind and soul.

#### 5) *Tumpeng*

*Tumpeng* is a commonly ceremonial dish made of yellow rice in a cone shape. It indicates thankful to God's blessing. Traditionally, the shape of a rice cone resembles the shape of a mountain.



**Figure 3.11 Tumpeng** was taken from <http://www.gedangsari.com>

In addition, the mountain is commonly known as a place for gods and goddesses. Ferber (2007, pg. 131) adds that "Most cultures have considered mountains awesome, sacred, or dreadful. They are often the homes of gods, being



near to heaven and dangerous to mortals”. Thus, *tumpeng* which consists of food and a cone of rice in the middle resembles how the ritual doer show their grateful and thankful for gods by providing them food. It is also commonly believed that *tumpeng* can carry out God’s favor and grace, positive energy, and guidance. For sure, this *tumpeng* has been given prayers by the leader of the ritual in advance.

#### 6) Releasing birds, fish, and planting trees

Before finishing the ritual, there is a process of releasing birds, fish, and planting trees. This process symbolizes that the *Wong Sukerto* are being freed from any kind of problems.



**Figure 3.12 Releasing birds** was taken from <http://swarahindudharma.com>

According to Ferber (2007, pg. 26) birds often represent freedom or escape from the gravity-bound, while fish is a creation of life. Thus, releasing birds and fishes in *Ruwatan Murwakala* means achieving freedom and the beginning of a new life. Unfortunately, this process also indicates that the ritual will finish soon since the purpose of the ritual has been achieved.

#### 7) *Larungan*

*Larungan* is a process of floating *Mori* cloth with pieces of nails and hair on river or sea. It is the last process of *Ruwatan Murwakala* ritual. It means that

the participants of the ritual have been fully sincere from any negativity in their life. They let go all of bad luck of them in the river which will end up in ocean.



**Figure 3.13 Larungan** was taken from <http://jateng.tribunnews.com>

Ferber (2007, pg. 179) adds that “we are at home on the land. The sea has always been alien and dangerous, and those who have made it a second home have learned special skills and habits”. Thus floating ‘bad luck’ to the river and ocean means that we let it go from our life, because ocean is out of our reach and is out of our ‘home’.

## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter consists of conclusion and suggestion.

#### 4.1 Conclusion

*Ruwatan Murwakala* ritual is one of Javanese cultural heritages which is done by *Padepokan Suroloyo* Malang. The process of *Ruwatan Murwakala* in *Padepokan Suroloyo* Malang were done in some steps that have to be followed. First is meditation, fasting, and taking *Junub* bath. It is the process of focusing mind to achieve the goal of ritual. After that, a performance of shadow puppet with a story of *Murwakala* is played. Next, there is *Jamasan*, a step to clean up the bad aura which includes several performances such as *Siraman* (pouring water over the body of *Wong Sukerto*), *Mogo Rikmo*, *Tiga Sekuku*, eating *Tumpeng*, releasing birds, fishes, and planting tree, and lastly, *larungan*.

The findings of the study show that there is one main character of shadow puppet that can be identified from the ritual conducted in 2014. That icon is *bathara kala*. The index includes some signs given by the ritual leader in the beginning of the procession are smoke and sound of bell. Lastly, symbol covers *kemenyan* (incense of derived from gum benzoin), five main flowers, holy water full of flower from many different springs, candle (Javanese: *damar*). Then, holy water indicate that the soul and mind of *Wong Sukerto* is purified; *Tumpeng* (ceremonial dish with yellow rice cone shaped) indicate thankful to God's blessing; birds, fish, and planting trees indicate that the ritual will be ended. It

means that the *Wong Sukerto* is being freed from any kind of problems; *Larangan* (floating *Mori* cloth with pieces of nails and hair on river or sea) indicates the end of *Ruwatan Murwakala* process. It means that the participants have been fully sincere to let any negativity from their life.

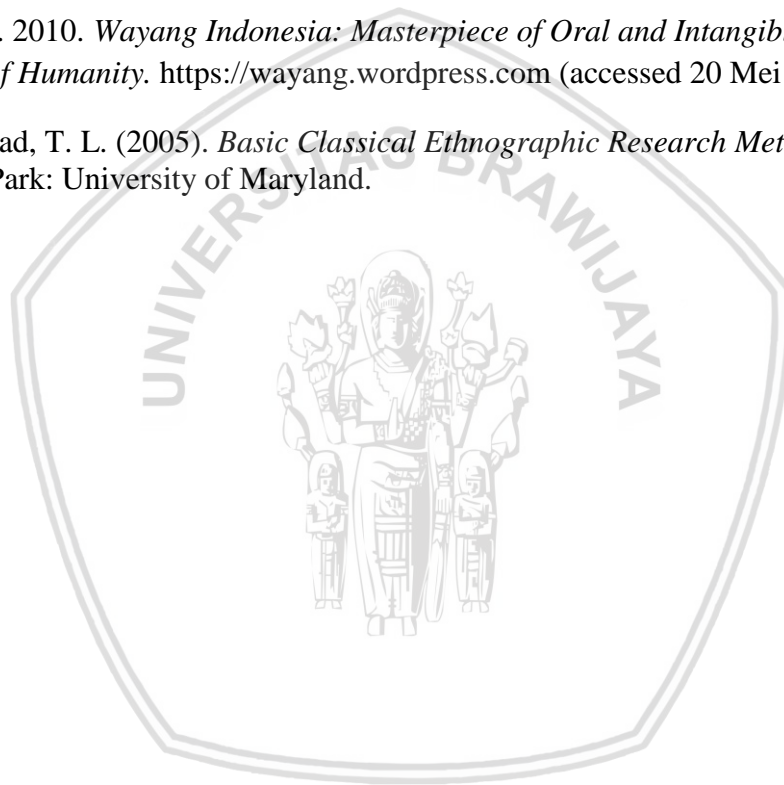
#### 4.2 Suggestion

For the next researchers who are interested in taking similar research, it is suggested to broaden the object of the research to other cultural heritages of Indonesia since they are dense with values. For example one of them is about mantra. Mantra can be analyzed with their oral tradition theory and might have a hidden meaning. They can combine ethnography approach with the theory discussing oral tradition as well as the performance to reveal hidden values or philosophy of those two mentioned aspects since the existence of traditional ritual in Indonesia now has been ceased little by little as the clash of belief takes place in society. By digging the values of the cultural heritage, the sense of belonging can be aroused. Ultimately, for those who are interested in continuing the research of *Ruwatan Murwakala* ritual.

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# APPENDICES



## Appendix 1

**Date of Observation : June 9, 2014**

**Time of Observation : 13.00 – 17.00 p.m**

**Place of Observation: in Mojosari Village, Karangploso**

**Observed : Researcher (Septian Bagus Winata)**

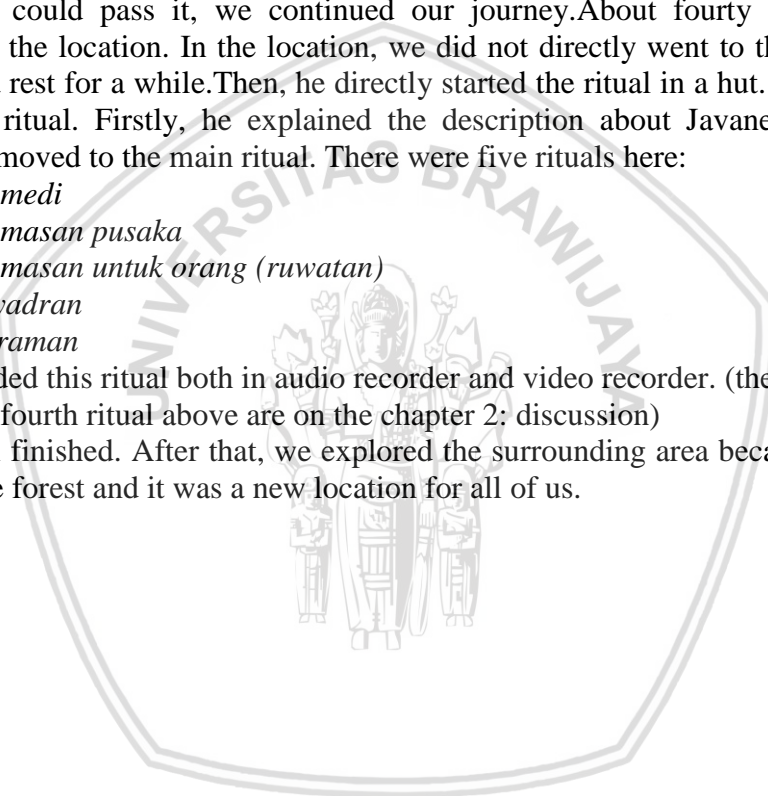
**Informant : Mas Kresna (the leader of Padepokan Suroloyo)**

The location of ritual is in *kecamatan Karangploso*, specifically in a village named *Mojosari*. We stopped in the middle of our journey because the road to go to the location was stuck. There were stack of *tebu* that made the road smaller. After we could pass it, we continued our journey. About forty minutes, we arrived at the location. In the location, we did not directly went to the ritual, but we took a rest for a while. Then, he directly started the ritual in a hut. The ritual is Javanese ritual. Firstly, he explained the description about Javanese tradition. Then, he moved to the main ritual. There were five rituals here:

- 1) *Semedi*
- 2) *Jamasan pusaka*
- 3) *Jamasan untuk orang (ruwatan)*
- 4) *Nyadran*
- 5) *Siraman*

We recorded this ritual both in audio recorder and video recorder. (the explanation about the fourth ritual above are on the chapter 2: discussion)

The ritual finished. After that, we explored the surrounding area because the area was in the forest and it was a new location for all of us.



**Appendix 2 a**

**Date of Interview** : June 9, 2014  
**Time of Interview** : 19.00 – 22.00 p.m  
**Place of Interview** : in front of the house of Mas Kresna  
**Interviewer** : Researcher (Septian Bagus Winata)  
**Informant** : Mas Kresna (the leader of Padepokan Suroloyo)

- I : Tahun 2010 sekitar umur 20an, mas sudah diangkat menjadi sesepuh di Jawa Timur yang termuda. Yang paling muda berusia 20 dan yang lain 80.
- R : Kami dari mahasiswa Sastra Inggris Universitas Brawijaya mendapat tugas untuk menemui salah satu perkumpulan yang ada di Malang. Lalu, kami bersepakat untuk menunjuk Padepokan Suroloyo. Sebagai awalnya, kami minta Mas Kresna untuk memperkenalkan diri dahulu.
- I : Saya disini di Padepokan Suroloyo sebagai Parampara yang apabila dalam bahasa sansekerta itu berarti sesepuh. Mas merupakan sesepuh satu, sebagai ketua umum sekaligus juga pendiri dari padepokan suroloyo tahun 2009. Di lambang kita ada tahunnya (tertera 2009) itu merupakan logo kita. Saya sendiri kalau nama lahir Muhammad Kresna Aditama. Ketika menjadi dalang, disitu ada upacara pangkon dalang. Itu upacara kuno buat pengangkatan para dalang yang disitu harus siap ada 5 tumpeng dan ada 9 dalang sepuh yang mengakui dan mengangkat seseorang itu menjadi seorang dalang. Tapi kalau sekarang tidak, tanpa upacara pangkon, dalang-dalang sudah dianggap dalang. Jadi sebenarnya tanpa upacara itu, gelar 'Ki' itu tidak sah. Akhirnya, gelar 'Ki' itu sendiri menjadi nama dari dalangnya, Ki Muhammad Kresna Aditama. Jadi setelah itu saya membawa namanya kakek, mbah, dan juga leluhur. Jadi kita tambahi menjadi Ki Muhammad Kresna Aditama Soesanto Sastrawijaya. Soesanto nama kakek, Sastrawijaya nama leluhur. Waktu itu, beliau bupati pertama pacitan sekaligus senopati pertama dari Yogyakarta. Setelah menjadi sesepuh di tahun 2012 kemarin, ada pengangkatan dari sesepuh kita. Jadi ketua sesepuh jawa timur, dan ketua penghayat jawa timur mengukuhkan dan memberi gelar kepada beberapa sesepuh, dan anggota padepokan suroloyo. Jadi itu gelar adat dan gelar kemasyarakatan. Pada waktu itu Gelar saya, Gusti Kanjeng Rama Panuntun Agung. Gusti itu Bagusing Ati. Jadi kalau orang memiliki nama Gusti, dan menyandang gelar Gusti itu hatinya harus baik. Kalau nyandang gelar gusti tetapi masih sombong, suka pamer, masih sering marah-marah ya bukan Gusti. Jadi harus di hayati. Kanjeng itu orang yang terhormat. Rama itu orang yang dituakan. Panuntun itu orang yang suka nuntun orang-orang yang belum tahu masalah budaya, kehidupan, spiritual hingga dia tahu. Agung itu karena kita sesepuh sekaligus ketua di suatu padepokan.

- R : Jadi gini mas, kita ingin tahu di padepokan suroloyo yang sudah didirikan sejak tahun 2009 itu visi dan misi serta kegiatan yang dilakukan apa saja yang dilakukan di padepokan suroloyo?
- I : Kita adalah komunitas pecinta budaya jawa, terutama yang berhubungan dengan java culture (art) dan java spiritual organization. Jadi ada yang kesenian dan ada yang masalah menyangkut spiritual atau sistem Ketuhanan asli. Kebanyakan masyarakat sekarang banyak yang bertanya-tanya tentang keasliannya atau asal-muasalnya mereka. Kalau bangsa lain punya sistem Ketuhanan tapi bangsa kita tidak punya. Apakah hanya bangsa-bangsa tertentu saja yang disana punya Tuhan, kita apa tidak punya sistem Ketuhanan sendiri? Bukan Tuhan lho, kalau Tuhan tetap satu. Tapi Sistem menghadap, menghamba, sembahyangnya, apakah kita juga tidak punya? Apakah leluhur kita di zaman dahulu tidak memiliki cara bagaimana mengenal Tuhan? Ternyata leluhur kita sudah punya. Bahkan lebih jauh daripada peradaban Islam, dan Kristen. Jauh sebelum Hindu dan Budha. Dan Jawa merupakan pulau yang sangat luar biasa, bangsa nusantara pada waktu itu. Walaupun agama yang terbesar itu agama Budha. Jadi menurut PBB, agama yang hampir mendekati kesempurnaan system Ketuhanan itu adalah Budha dan Hindu. Itu diakui oleh PBB dan dunia. Tetapi Budha sendiri yang besar di India, dengan Sidharta Gautama di India, yang besar di beberapa Negara lain termasuk di Tibet pusatnya. Ternyata candi yang terbesar dari kaum Budha ada di Jawa yakni Borobudur. Dan ternyata ajaran Budha yang di Tibet berasal dari Jawa juga. Jadi kitab suci agama Budha yang ada di Tibet itu mereka memegang Sastra Sang Hyang Kamahayanika itu karya Mpu Sendok yang juga merupakan Raja. Hindu juga seperti itu, bangsa kita itu luar biasa apabila kita mau mengenal. Bahkan sistem Ketuhanan kita adalah system Ketuhanan yang sudah amat tua dan tidak melenceng. Kalau yang melenceng itu hanya orang-orang yang mengungkapkan kebencian ya omongan-omongan yang menyesatkan, yang mendiskriditkan. Misalnya, "Oh, orang Jawa itu nyembah batu ya?" Kita bukan nyembah batu tetapi siapa yang membuat batu. "Oh kita nyembah gunung ya?" Kita bukan menyembah gunung tetapi yang membuat gunung. Jadi seperti itu. Kita beda dengan konsep agama yang lain. Sama seperti dimana-mana. Sama seperti di Arab juga, sama seperti di Baitullah yang kita sebut Ka'bah. Padahal Cuma batu ajakan? Lalu diberi baju. Tidak jauh berbeda, semua ini hanya karena masalah keyakinan, dan keyakinan itu, bangsa kita sudah mengenal Tuhan sejak 911 BC. Jadi sekarang ini banyak orang, ini mulai mencari jati diri kebangsaan yang asli. Termasuk juga anak muda, mereka banyak bertanya-tanya, mereka ingin mengenal leluhurnya, dan mereka ingin mengenal jati dirinya sebagai bangsa Nusantara atau bangsa Indonesia sedangkan wada itu tidak ada. Maka dari itu, tahun 2009 saya secara kesadaran kolektif itu hanya 4 orang kita mengesahkan Padepokan Suroloyo.
- R : Apakah 4 orang ini berada di Malang semua?

- I : Ya, mereka berada di Malang semua, Karena Malang itu, kita punya keunggulan yaitu Malang kota Mahasiswa jadi banyak perantauan sehingga anggota kita banyak dari mana-mana. Dari Palu, Jakarta, Sumatera, Kalimantan. Ya kita semua sharing, kalau dari Kalimantan kenalilah kekalimantanmu, kalau dari sunda ya kenalilah sunda wiwitanmu, yang dari Jakarta ya kenalilah Betawi-mu seperti apa.
- R : Jadi untuk anggota di Padepokan Suroloyo ini nggak semua sepuh begitu ya? Jadi dari kalangan anak muda.
- I : Dari tahun 2009 sampai 2014 ini, perkembangan kita, anggota kita suah mencapai 400 orang. Mungkin sekarang sudah berkembang lagi jadi 450an.
- R : Dari berbagai golongan?
- I : 70% adalah anak muda yaitu Mahasiswa.
- R : Jadi begitu, di Padepokan Suroloyo menerima anggota dari berbagai macam ras golongan masyarakat, dan mereka tidak hanya mempelajari tentang budaya jawa melainkan juga mempelajari budaya tempat mereka berasal?
- I : Iya, memang seperti itu. Contohnya seperti salam, apakah kita tidak punya salam keselamatan? Di Jawa ada yang namanya Rahayu. Ada namanya kita “kulonuwun” “monggo” Di Sunda ada “Sampurasun” “Rampes”. Salam-salam itu sudah banyak tidak digunakan. Padepokan ini mencoba menghidupkan hal-hal yang dulunya ada. Dan hal-hal itu tidak bertentangan dengan pri ketuhanan dan pri kemanusiaan. Kalaupun ada hal-hal yang bertentangan dengan adat itu tidak kita laksanakan. Kita memakai sudut pandang yang lebih luas yaitu pri ketuhanan dan pri kemanusiaan. Agama apapun kalau tidak cocok denga pri ketuhanan dan pri kemanusiaan itupun perlu diragukan juga. Karena agama selain berhubungan dengan Tuhan, juga berhubungan dengan manusia. Kalau hubungan dengan Tuhannya baik tetapi hubungan dengan manusianya tidak walaupun berbeda dengan sudut pandang apapun. Jadi kita mengambil nilai yang universal saja, kita tidak fanatik pada agama atau budaya tertentu sehingg budaya jawa yang kita ajarkan disini adalah suatu jalan untuk kita membawa kepada suut pandang yang lebih luas. Yakni sudut pandang universal akan Ketuhanan da Kemanusiaan.
- R : Intinya Padepokan Suroloyo ini melestarikan yang menjadi peninggalan leluhur?
- I : Ya, jadi kita melestarikan, menjaga , dan mengembangkan. Dan itu disitu semua, kita harus menalar dengan hal yang positif. Karena jawa itu sendiri kaya dengan namanya sanepan,sanepan itu teka-teki rahasia yang disembunyikan dan disampaikan dengan cara yang halus. Misalnya orang zaman dahulu menyampaikan sebuah pesan lewat sebuah pusaka. Menyampaikan doa lewat sebuah pusaka. Jadi pusaka bukan hanya sebuah benda yang di manterai dan ada penunggu gaibnya dan punya kekuatan kesaktian. Tapi yag utama pusaka adalah sebuah pesan dari leluhur kita. Bagaimana dari dapur? Dapur pandhawa cinarita. Itu adalah dapur pusaka keris yang hanya boleh dipegang oleh raja yang



maknanya adalah seorang raja harus memiliki lima sifat orang pandhawa, kalau kita lihat di Mahabaratha. Pesannya seperti itu, belum lagi dari pamor, dari hal tuahnya, dari hal jaman pembuatannya, itu semua ada pesan moral yang disampaikan. Informasi itu tidak didapatkan di lembaga pendidikan ataupun di lembaga-lembaga yang lainnya dan itu hanya dapat dijelaskan di lembaga adat. Dan, suaka adat di kota Malang itu sangat menipis sekali. Kebanyakan komunitas-komunitas yang lain yang saya jabarkan tadi, tua-tua dan sepuh-sepuh. Sedangkan cara berkomunikasi dengan anak muda, itu kan berbeda dengan orang tua. Ya kan? Kita punya cara guyon sendiri, bahasa sendiri.

R : Lalu, Padepokan Suroloyo sendiri melestarikan, menjaga, dan mengembangkan apa yang menjadi peninggalan leluhur, itu kegiatan yang ada didalamnya itu kegiatan apa saja?

I : Jadi kegiatan-kegiatan kita itu yang selaras dan semisi dengan moto Padepokan Suroloyo. Hangukir Trahing Kusuma = Megukir keturunan yang baik. Kalau bapak ibunya bejad, kemungkinan keturunannya baik adalah mungkin hanya 30%. Jadi kita mencoba mengubah suatu bangsa dari yang muda-muda dulu. Sekarang yang muda-muda, coba kita belajar. Misalnya Ojo dumeh. Jangan merasa kamu paling kaya jadi kamu semena-mena, paling sakti, paling pinter, paling tinggi jabatannya, kita tidak boleh seperti itu, harus andhap asor. Itukan ajaran yang sudah lama. Dan kalau bapak ibunya tidak mengenal budaya, bagaimana anaknya mau mengenal budaya? Misal, bapak ibunya tidak beretika maka kebanyakan anaknya tidak beretika, karena anak adalah cerminan dari orang tua. Hangudi Lestaring Budaya Jawi. Memperjuangkan kelestarian dari budaya Jawi. Bagaimana kebudayaan yang beradab dan bermartabat, budaya yang sangat adi luhung, di akui banyak orang. Sebagai kebudayaan yang tinggi, ini bisa tetap lestari walaupun di masyarakat yang penuh dengan pertentangan. Karena kurang pemahamannya, jadi pertentangan yang ada ini karena doktrin dari agama-agama tertentu terlalu kuat di masyarakat dan tidak mengiyakan kita untuk bisa hidup dan berkembang. Jadi itu selaras dengan kata-kata bung karno, "Perjuanganmu, lebih mudah perjuanganku melawan penjajah" jadi lebih sulit kamu melawan bangsamu sendiri. Tapi kita tetap berjuang saja. Hambangun Raharjaning Bangsa Luhuring Pakerti. Kita membangun Negara dengan keluhuran pakerti, buakn dengan bom, demonstrasi. Kita memberi contoh pada masyarakat, ini lho suatu budaya yang cinta damai, budaya jawa yang andhap asor, berkepribadian sabar. Panjenengan nati bisa lihat kalo ke masyarakat Tengger, atau masyarakat yang masih kuat budayanya, misal Solo atau Jogja, Bali, bagaimana masyarakat tersebut menerima tamu walaupun tamu itu asing bagi mereka. Bagaimana setiap hari mereka hidup cinta damai? Pasti sangat indah. Sehingga anda bisa membandingkan kuatnya busaya di suatu lokasi dan lemahnya suatu budaya di suatu lokasi. Masyarakatnya pasti berbeda. Bicara hidup, gaya hidup, dan jalan pikirannya. Hangukir trahing kusuma, kita ada sarahsehan satu minggu sekali dibarengi dengan

renungan suci. Sarahsehan itu kita diskusi ilmu tentang budaya jga spiritual kebudayaan. Misalnya kita membahas ada pesan spiritual apa didalam legenda klenting kuning. Jadi leluhur kita tak pernah mengajarkan kita begini-begitu teapi pesan yang tersirat lewat suatu cerita. Lewat Klenting kuning kita mendapat pesan bahwa kita tidak boleh menghalalkan segala cara melainkan dengan satu niatan yang lurus untuk mecapai suatu tujuan. Klenting kuning itu ajaran tentang prinsip Ketuhanan bahwa Tuhan menerima orang yang memiliki niatan yang lurus. Dalam renungan suci kita bermeditasi dalam keheningan, bukannya buat ketemu makhluk gaib. Biasanya setelah sarahsehan langsung dilanjut karena anggota yang besoknya masih harus bekerja, dan lainnya. Biasanya adalah hari Selasa Kliwon, hari kasih sayang Tuhan Itu adalah hari yang baik untuk mendekatkan diri pada Tuhan.

R : Jadi selain sarahsehan dan renungan suci apakah ada ritual-ritual yang lain mas?

I : Sebenarnya kita bukan ritual, karena identifikasi di masyarakat kurang baik. Jadi di Jawa itu ada yang namanya slametan, atau karma inggilnya wilujengan. Kalau saya pakai nama universal untuk ritual itu renungan suci. Saya menemukan istilah itu di Bung Karno. Bung Karno itu sering ritual, ketika masa perang ia sering tidak keluar 3 hari dari kamar, atau menghilang seminggu. Apa yang ia lakukan? Ia melakukan renungan suci. Seperti Nabi Muhammad SAW sebelum menerima dhawuh dari Tuhan. Ada yang bilang bertapa, masa Nabi bertapa. Konotasi sudah berbeda saat ini. Untuk masyarakat jaman sekarang kan kurang bisa menerima istilah itu. Konotasi semadi pada pandangan masyarakat sudah tidak benar (negatif) walaupun aslinya benar. Makanya kalau kita ngomong renungan suci kita merenung intropeksi diri untuk menjadi manusia yang lebih pantas dekat dengan Tuhan. Apa kesalahan kita, kejelekan kita, apa yang harus kita rubah? Dan instropeksi diri menuntun kita lama-lama menjadi dekat dengan Tuhan, barulah Nabi Muhammad SAW mendapat dhawuh perintah shalat. Sebelum itu belum ada. Jadi secara universal, dengan apapun namanya dengan apapun caranya, renungan suci itu dipakai lebih tua semua bangsa sebagai cara mendekatkan diri pada Sang Pencipta. Sebelum suku maya menemukan ritual di Sun Temple, mereka melakukan renungan suci. Seperti yang diajarkan oleh kelenting kuning, pakailah sada lanang. Biting lidi yang lurus, artinya keinginan, pikiranmu, dan hatimu harus lurus. Kalau tiga hal ini sudah lurus kita sudah dekat dengan Tuhan. Karena Tuhan ada di pikiran yang baik, hati yang baik, dan keinginan yang baik. Hakekat dari Baitullah. "Terus dimana mas, Allah?" Misalnya. Ini agak nyelentang dikit ya, Hakekat Allah ada di subhanallah. Sub itu masuk atau menyusup. Ana itu saya. Allah. Jadi Allah ada didalam diri kita. Makanya Beliau berkata, sejatinya Aku lebih dekat daripada urat nadi. Untuk mecari Tuhan tidak perlu kita keluar dari diri kita sendiri. Cukup mencari titik-titik kebajikan dan titik-titik kebaikan didalam diri kita sendiri. Jadi itu adalah hal yang universal. Setiap orang setiap agama bisa menterjemah dan kita untuk mencapai

*apa? Mencapai perdamaian bukan permusuhan bener-beneran. Jadi kapan-kapan kita ada dialog sarasehan dengan saya ada komunitas lintas agama, biasanya setiap bulan kalau tidak ada halangan kita adakan, dan setelah itu diakhiri dengan doa lintas agama. Biasanya kita juga ada kumpul-kumpul para sesepuh di padepokan suroloyo seperti halal bihalal, tidak untuk berdebat ilmu tapi silaturahmi yang penting kumpul. Ada lagi, Bakti sosial. (pengabdian masyarakat) mau memugar rumah juru kunci sana yang menjaga sumber mata air di area karangploso yang sudah digunakan sejak zaman Kediri. Namun rumahnya sudah tidak layak. Saya tidak mau kita hanya sekedar kumpul, jadi itu salah satu bentuk pengabdian kami terhadap masyarakat. Kapan itu kita bagi-bagi roti, bareng-bareng menggunakan blangkon, beskap baju adat jawa, jarik, kita turn ke pasar besar. Adalagi yang turun untuk bersih-bersih pasar besar walaupun memang anak-anak saya suruh tidak memakai blangkon. Dan Kita bisa ke sumber mata air itu karena disana saya akan menjawab pertanyaan-pertanyaan seperti mengapa pohon di beri kain, dll. Jadi tidak hanya teori melainkan kita bisa lebih dekat dengan alam. Jadi langsung kita mensurvey lokasi beserta ritualnya langsung praktek.*





**Appendix 2 b**

**Date of Interview** : February 4, 2016  
**Time of Interview** : 14.00 – 17.00 p.m  
**Place of Interview** : in front of the house of Mas Kresna  
**Interviewer** : Researcher (Septian Bagus Winata)  
**Informant** : Mas Kresna (the leader of Padepokan Suroloyo)

**R** : *Siapa saja pelakunya? Apa persyaratan biar bisa jd peruwat?*

**I** : *-Ruwatan adalah bagian dari budaya, ritual itu sendiri untuk menetralsir energy negative dalam diri seseorang yang bisa berasal dari karma masa lalu maupun keturunan. Orang yang diruwat itu disebut wong sukerto. Wong sukerto karena karma ini terjadi karena hidup kita yang kurang baik, salah kepada leluhur, salah kepada orang tua, salah pada lingkungan, dll. Untuk menertralsir energi negatif tersebut, agar terbebas dari kesusahan, kesengsaraan, dan kesialan maka diperlukan ruwatan.*

*-Wong sukerto yang beraal dari keturunan ini biasanya dipengaruhi oleh beberapa factor persaudaraan seseorang yang masuk dalam beberapa golongan :*

*a). Ontang-anting*

*biasanya anak tersebut mempunyai karakter yang manja, dan mental yang kurang baik/tidak stabil dalam mengontrol diri.*

*b). Kedono kedini*

*sesorang yang memiliki persaudaraan satu lelaki dan satu perempuan, dikarenakan terlalu dekat/raketnya hubungan seseorang tersebut dengan saudara kandungnya ini khawatir akan terpengaruh watak masing-masing.*

*c). Sendang kapit pancuran*

*seseorang yang memiliki persaudaraan perempuan ditengah dan diapit oleh dua lelaki (lelaki-perempuan-lelaki), hal ini dikhawatirkan anak perempuan tersebut akan terpengaruh watak saudara lelakinya.*

*d).Pancuran kapit sendang*

*seseorang yang memiliki persaudaraan persaudaraan lelaki ditengah dan diapit oleh dua perempuan (perempuan-lelaki-perempuan), hal ini dikhawatirkan anak lelaki tersebut akan terpengaruh watak sadara perempuannya.*

*e). Ipil-ipil*

*anak lima perempuan semuanya*

*f). Pandawa*

*anak lima lelaki semuanya*

*- Syarat umum untuk menjadi peruwat:*

*a). Memahami konsep dan filosofi dari pakem ruwatan dalam cerita Murwakala*

*b). Harus memahami adat, tradisi, dan system keTuhanan*

*c). Menguasai spiritual, supranatural, dan psudo sience (ilmu ghaib). Spiritual meliputi : kejiwaan, moral dan roh suci. Supranatural meliputi :*

kekuatan istimewa yang dimiliki seseorang terhadap alam semesta. Pauso sience (ilmu ghaib) meliputi : kesaktian, bisa menerawang

d). Menguasai aksen, bahasa, mantra-mantra, dan sesaji

e). Biasanya berumur sekitar 40 tahun, tetapi sebelum umur tersebut juga bisa tergantung dari kemampuan dan berkat langit

f). Biasanya dilakukan oleh seseorang yang sudah menikah, tetapi hal ini tidak diharuskan

g). Peruwat biasanya seorang laki-laki , namun apabila ada perempuan yang memiliki kemampuan untuk meruwat ini juga diperbolehkan

R : Biaya yang harus disiapkan?

I : Wong sukerto bisa melakukan ruwatan pada dirinya tergantung jenis dari ruwatan yang dia jalani,

- Ruwatan Sukerto : harus ada wayang kulit, dan sesaji lengkap (15-25jt)

- Ruwatan massal : ada wayang dan sesaji lengkap tetapi ditanggung bersama

- Ruwatan Rosul : dalam hidup seseorang melakukan puasa pada hari kelahiran sesuai weton orang tersebut, puasa ini dilakukan selama 24 jam dari pukul 09.10 sampai keesokan harinya pukul 09.10. hal ini dengan maksud kita berada didalam kandungan ibu selama Sembilan bulan lebih sepuluh hari. Ketika berbuka puasa juga harus ada buka sesaji yg berupa jenang sengkala, pancawarna, kembang telon, dupa dan air suci

R : Apa saja peralatan yang harus disiapkan oleh wong sukerto?

I : Peralatan yang harus disiapkan oleh wong sukerto adalah kain mori putih, tumpeng, burung dara sepasang, ikan, dan pohon. Kain mori memiliki warna putih, yang diyakini dapat menyerap radiasi dengan baik dan merupakan symbol untuk membuang sial.

R : Kapan ruwatan bisa dilakukan? Apakah ada hari baik atau hari khusus?

I : -Ruwatan biasanya dilakukan pada siang hari, tetapi ada beberapa yg melakukannya pada malam hari. Biasanya dilakukan pada siang hari dikarenakan ketika ruwatan itu dilaksanakan bisa dilihat secara langsung oleh Bethara Surya karena ada energy penerangan dengan maksud agar bisa memberikan penerangan untuk kedepannya bagi yang diruwat.

-Ada beberapa hari yang masuk golongan hari baik untuk melakukan ruwatan, ketika melakukan ruwatan harus melihat hari pasaran, wuku, sasi, pranata mangsa, rikel dino (tanggal), padangon, dan dino leluri (hari na'as). Untuk menentukan kapan dilakukan ruwatan harus melihat dan disesuaikan dengan seseorang tersebut.

R : Dimana ruwatan biasa dilakukan?

I : Lokasi untuk melakukan ruwatan dimanapun bisa dilaksanakan, tempatnya harus memadai dan pantas untuk melakukan ruwatan, biasanya dilakukan menghadap kiblat dan tidak boleh membelakangi rumah.

R : Apakah dalang ruwat harus puasa terlebih dahulu? Mandi besar?

I : Seorang dalang ruwatan harus berpuasa dan mandibesar terlebih dulu, agar dalam keadaan suci, karena ruwatan harus tenang, khidmad, dan pikiran harus jernih (harus focus)

- R : Apa yang membedakan ruwatan ini dengan ruwatan yang ada di daerah lain?
- I : Secara konsep sama, mungkin penyajiannya yang berbeda, seperti : sesaji, wayangan, mantra, dll. Tetapi pada intinya sama yaitu melakukan pensucian, untuk menetralkan energi negatif.
- R : Nilai filosofi apa yang ingin disampaikan dalam ritual ini?
- I : Nilai filosofinya adalah bisa memberikan penerangan kepada wong sukerto, keburukan yang mungkin berasal dari hukum karma (hasil dari tingkah laku), dan diharapkan wong sukerto bisa bertaubat, menyadari, dan menjaga perilaku.
- R : Apa doa atau mantra pembuka dan penutup ritual?
- I : Ada beberapa doa atau mantra dalam ruwatan murwakala : kidung, kawiyanda mandala, pakem, sontek, kidung mandala giri, puji bayu, sunan sari tanggung, kala cakra, caraka balik, sastra pedati, kala engklek, bethara kala matirta, sastra kekancing, kidung sembur, kala moksa, gumbala geni, tapel adam, tapak besaran, kidung durga. Seperti ini mantranya : Rem.. Rem... Sorot ingkang, hyang arka kaeksi, ooom, puncaking haldaka murub, ooom, yen hyang maha suci, mrih sasmiteng dasih. Ing saliring laku, ooom, lampahing dumadi, ooom, ooom. Berikutnya saya akan menghaturkan nyodro geni atau dupa-dupa yang menyala kita haturkan kepada Tuhan Yang Maha Kuasa sebagai wangi-wangian perlambang niat kita yang harum pada pagi hari ini. Kukusing dupa kumelun, ngeningken tyas sang apekik ngabekti, kawangku sagung jajahan, ooom, nanging sanget hangikibi, sang resi kaneka putra, kang janjog saking wiyadi, ooom. Berikutnya saya akan menyondro atau mendoakan kedua nyala api yang ada di meja sesaji. Soroting pancang sumolo, hamadani jroneng pasamaden, remu remu soloden rangrangan, ooom. Mendoakan air: tero tirta pariworo, tirta husodo mulyo. Tirta amerto mahneng suci, ooom, reboreng karso kuasaning hyang pancinging tirta husodo, wujuding tirta suci, ooom.
- R : Bisa berapa kali ruwatan ini dilakukan oleh wong sukerto dalam seumur hidup?
- I : Melihat bobot sukertonya, biasanya dilakukan sekali seumur hidup.
- R : Kebanyakan masalah seperti apa yang mendorong wong sukerto mau untuk melakukan ruwatan?
- I : Seseorang melakukan ruwatan biasanya dikarenakan kesialan, sakit-sakitan, masalah ekonomi, perjodohan, masalah sosial, dan gangguan metafisik (ghaib)
- R : Apa saja lakon yang dibawakan?
- I : Lakon yang dibawakan dalam ruwatan hanya lakon "Murwakala"
- R : Bagaimana urutan ritual tersebut? Apakah boleh diacak?
- I : Urutan dalam melakukan ritual harus runtut dan tidak boleh diacak ;  
 -wayangan : di dalam wayang terdapat mantra-mantra  
 -jaman : dimandikan air bunga  
 -mogo rikmo : potong rambut  
 -tiga sekuku : potong kuku

- makan tumpeng
- melepaskan burung, ikan, dan menanam pohon
- larungan : kain mori, kuku, rambut (dilarung ke laut atau air yang mengalir)

R : Apa arti dari setiap urutan?

I : - Wayangan : menceritakan kejadian hokum karma agar bisa untuk mawas diri

- Jamasan : pensucian/berwudhu, orang dibersihkan jiwa dan fikirannya dengan air kehidupan.

- Mogo rikmodan tiga sekuku : membuang energy negative

- Makan tumpeng : tumapaking marang pangeran, tumpeng yang sudah didoakan mengandung berkah dan rahmat Tuhan, energy positif, dan menyerap sari-sari dari doa dengan maksud manusia berada pada jalan Tuhan

- Melepas burung : kebebasan dari segala jenis masalah

- Larungan : mengikhlaskan semua hal-hal negative seperti penyakit-penyakit hati, beban-beban pikiran, dan tingkah laku yang kurang baik dalam diri seseorang.

R : Apakah ada keris pusaka yang dimandikan?

I : Dalam ruwatan murwakala tidak ada keris pusaka yang dimandikan

R : Apa saja tokoh wayang yang dibawakan dan bagaimana karakternya?

I : Tokoh utama wayang dalam ruwatan murwakala :

- Batara Kala adalah anak dari Batara Guru dan Batari Durga. Dia adalah dewa penguasa waktu dan kehancuran. Batara kala sering disimbolkan dengan wajah yang menyeramkan. Dalam cerita wayang, batara kala memiliki warnah merah yang mendominasi pada wajahnya. Warna mwerah tersebut dilambangkan sebagai kemarahan, keinginan yang kuat, dan tempramen.

- Batari Durga adalah ibu dari Batara Kala yang dalam wayang berwarna emas. Dia adalah dewi yang cantik yang dikutuk oleh batara Guru, yaitu suaminya sendiri. Siapapun yang memujanya akan dikutuk memiliki perilaku yang buruk.

- Bathara Narada digambarkan sebagai pendeta pengembara dan memiliki kemampuan untuk mengunjungi planet dan dunia yang jauh. Dia selalu membawa alat musik yang dikenal sebagai tambura, yang semula digunakan oleh Narada untuk membawakan lagu-lagu pujian, doa, dan mantra sebagai devosi kepada Wishnu atau Krishna.

- Semar atau Batara Ismaya adalah dewa kebijaksanaan. Semar merupakan penjaga dan penasihat dalam tokoh perwayangan.

- Kresna atau Batara Wisnu adalah dewa penjaga. Batara Wisnu adalah anak kelima dari Batara Guru. Dia itu adalah dewa yang menjaga kedamaian manusia. Bersama dengan Barata Ismaya, dia memiliki kekuatan untuk mengusir kejahatan.



- Yudhisthira adalah yang tertua dari Pandawa Lima. Dia adalah inkarnasi raja Yama dan lahir dari Kunti. Sifatnya sangat bijaksana, tidak memiliki musuh, dan hampir tidak pernah berbohong selama sisa hidupnya. Ia memiliki moral yang sangat tinggi dan mudah mengampuni dan suka memaafkan musuh yang telah menyerah.

- Bima adalah putra kedua Kunti dengan Pandu. Nama Bima dalam bahasa Sansekerta berarti "mengherikan". Ia adalah perwujudan dari dewa Bayu sehingga memiliki julukan Bayusutha. Bima sangat kuat, lengannya panjang, tubuhnya tinggi, dan wajahnya ganas di antara saudara-saudaranya. Namun demikian, dia memiliki hati yang baik. Pintar memainkan senjata mace. Ketrampilannya dalam peperangan dibutuhkan oleh Pandawa Lima untuk mendapatkan kemenangan dalam pertempuran besar Kurukshetra. Dia memiliki seorang putra yang disebut Gatotkaca, berpartisipasi dalam membantu perjuangan ayahnya, tetapi meninggal.

- Janaka atau biasanya kita kenal dengan nama Arjuna adalah dewa keselamatan. Dia merupakan dewa ketiga dari pandawa lima yang sangat terkenal dengan kekuatannya. Dia memiliki keinginan belajar yang kuat, meski sering ragu-ragu dalam mengambil keputusan. Sayangnya, ketika beranjak dewasa, dia berubah menjadi arogan karena ketampanan dan kekuatannya.

- Nakula adalah salah satu putra kembar Madri dan Pandu. Dia adalah perwujudan dari dewa kembar bernama Aswin, Dewa pengobatan. Nama saudara kembarnya adalah Sadewa, yang lebih kecil dari dia, dan merupakan inkarnasi dari Aswin juga. Setelah orang tuanya meninggal, ia dan saudara perempuannya diurus oleh Kunti, istri Pandu lainnya. Nakula pandai memainkan senjata pedang.

- Sadewa adalah kembar Nakula. Dia adalah perwujudan dari dewa kembar bernama Aswin, Dewa pengobatan. Saudara kembarnya adalah Nakula, yang lebih besar dan merupakan perwujudan Aswin juga. Sadewa adalah seorang yang sangat rajin dan bijaksana. Sadewa juga ahli dalam astronomi. Dia bekerja keras dan suka melayani saudara-saudaranya.

R : Kenapa wong sukerto harus membawa bunga yang dibungkus dengan kain putih?

I : Hal ini dengan maksud kesialan-kesialan bisa didoakan agar bisa terkurung yang nantinya akan dilarung

R : Air yang digunakan untuk memandikan itu diambil dari mana?

I : Air yang dipakai untuk memandikan wong sukerto minimal tiga sumber mata air, kalau bisa Sembilan sumber mata air yang kemudian dicampur dengan air laut selatan dan laut utara. Hitungan ganjil dianggap memiliki dinamisme keilahian di dalamnya. Air yang kan digunakan, terlebih dahulu harus terkena energy sinar bulan dan matahari.

R : Apakah harus memakai pakaian adat Jawa lengkap?

- I : *Busana harus memakai pakaian adat Jawa lengkap dan wong sukerto memakai kain mori*
- R : *Apa saja kelengkapan pakaian dari atas sampai bawah?*
- I : *-Blangkon  
-Beskap  
-Centing  
-Stagen  
-Epek timang  
-Jarik  
-Selop  
-Keris*
- R : *Apa saja dampak dari ritual?*
- I : *Banyak orang yang setelah melakukan ritual ruwatan murwakala yang dibukakan pintu rejekinya, tidak sakit-sakitan, karier semakin bagus, bertemu jodoh, dll.*
- R : *Bagaimana mas Krisna bisa memiliki kemampuan tersebut?*
- I : *-Berkah dari Allah atau berkah langit  
-Faktor keturunan  
-Doa dan puasa  
-Mempelarnya*
- R : *Apakah ada tantangan yang dihadapi? Apa bisa terus eksis?*
- I : *Intoleransi dari kelompok-kelompok tertentu, bertentangan dengan agama, perlunya pemahaman melestarikan budaya leluhur yang tidak bisa disamakan dengan agama, karena perbedaan tersebut terdapat hal-hal yang tidak bisa dicampurkan antara agama dan budaya, terkadang dalam melakukan ruwatan ada yang menguji (santet/teluh), dari makhluk halus sendiri ada beberapa yang menghalang-halangi dan berontak*



## Appendix 4: Berita Acara Bimbingan Skripsi



KEMENTERIAN RISET, TEKNOLOGI, DAN PENDIDIKAN TINGGI  
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## BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Septian Bagus Winata
2. NIM : 115110107111027
3. Program Studi : S1 Sastra Inggris
4. Topik Skripsi : Ruwatan Murwakala
5. Judul Skripsi : The Process of *Ruwatan Murwakala* as A Traditional Javanese Ritual in *Padepokan Suroloyo* Malang
6. Tanggal Mengajukan : 28 Maret 2015
7. Tanggal Selesai Revisi : 30 Mei 2018
8. Nama Pembimbing : Dr. Dra. Sri Herminingrum, M. Hum
9. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	28 Maret 2015	Konsultasi BAB I	Pembimbing	Sh
2.	13 Mei 2015	Mengumpulkan revisi BAB I dan BAB II	Pembimbing	Sh
3.	19 Mei 2015	Konsultasi revisi BAB I dan BAB II	Pembimbing	Sh
4.	3 Juni 2015	Mengumpulkan revisi BAB I dan BAB II	Pembimbing	Sh
5.	8 Juni 2015	Mengambil draft BAB I dan BAB II	Pembimbing	Sh
6.	11 Mei 2016	Mengumpulkan draft BAB I dan BAB II	Pembimbing	Sh

7.	17 Mei 2016	Mengambil draft revisi BAB I dan BAB II	Pembimbing	Sh
8.	8 Juni 2016	Mengumpulkan draft revisi BAB I dan BAB II	Pembimbing	Sh
9.	10 Juni 2016	Mengambil draft revisi BAB I dan BAB II	Pembimbing	Sh
10.	15 Juni 2016	Seminar Proposal	Pembimbing	Sh
11.	17 Maret 2017	Mengumpulkan draft revisi BAB I dan BAB II	Pembimbing	Sh
12.	24 Maret 2017	Mengambil draft revisi BAB I dan BAB II	Pembimbing	Sh
13.	19 Mei 2017	Mengumpulkan draft revisi BAB I - IV	Pembimbing	Sh
14.	30 Mei 2017	Konsultasi draft revisi BAB I - IV	Pembimbing	Sh
15.	12 Februari 2018	Mengumpulkan revisi BAB I - IV	Pembimbing	Sh
16.	20 Februari 2018	Konsultasi draft revisi BAB I - IV	Pembimbing	Sh
17.	6 Maret 2018	Mengumpulkan draft revisi BAB I - IV	Pembimbing	Sh
18.	12 Maret 2018	Penjadwalan seminar hasil dan mengambil draft revisi BAB I - IV	Pembimbing	Sh
19.	16 April 2018	Seminar hasil	Pembimbing dan Penguji	Sh

20.	30 April 2018	Mengumpulkan draft revisi BAB I - IV	Pembimbing	Sh
21.	3 Mei 2018	Pengambilan draft revisi BAB I - IV dan Persian ujian skripsi	Pembimbing	Sh
22.	30 Mei 2018	Ujian Skripsi	Pembimbing dan Penguji	Sh S
23.	6 Juni 2018	ACC Jilid	Pembimbing dan Penguji	Sh S

10. Telah dievaluasi dan diuji dengan nilai :

C+

Malang, 30 Mei 2018

Mengetahui,  
Ketua Jurusan

Dosen Pembimbing



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